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GRILL FLAME PROGRAM

SESSION REPORT

CLASSIFIED BY MSG, DAMI-1SH  
~~DECLASSIFY ON~~ dtol 05/630 Jul 78  
OR  
REVIEW ON SEP 2000  
EXTENDED BY \_\_\_\_\_  
REASON \_\_\_\_\_

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ORCON

**GRILL FLAME**

**CLOSE HOLD - HAND CARRY**

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION 824

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and , as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) Target cuing included a geographic coordinate and a xeroxed copy of a photograph which was sealed in an envelope.

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TRANSCRIPT

SESSION NUMBER 824

#72: This will be a remote viewing session for 17 November 1981. . with a start time of 1000 hours. You will be briefed that this is a new project and we'll gain access to the target using coordinates in a sealed envelope provided to me.

PAUSE

It is now 10 o'clock. Our mission for today is located at coordinates:

SG1B

The coordinates are:

SG1B

I wish you to go to that location and tell me when you arrive.

PAUSE

#19.5: Okay.

#72: At this target, I would like you now to go back - back in time to 1 June 1981. 1 June 1981 at 1230 hours. 1230 hours.

PAUSE

#19.5: Got an impression of a lot of commotion. People running.

PAUSE

Its a . . .

PAUSE

Trying to identify with the . . . the incident or whatever would make people run and I get a . . impression of being in . . in air and being slammed to the ground.

PAUSE

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#19.5: There seems to be a . . . like a light industrial area. Possibly some residencies type buildings in the area.

PAUSE

Large square building on one side. Three floors.

PAUSE

Grey color. Like a factory or . . . No, its not a factory, its just a large building.

PAUSE

#72: I would like you to go to the ground floor and go outside the building.

PAUSE

#19.5: I got an impression of a fire or something. Standing out . . the front . . like a . . approach drive. Large, curve drive entry . . like area. Flat, open walkway.

PAUSE

#72: I would like you to now go to a perspective of about 1,000 feet in the air. Tell me when you land there.

PAUSE

#19.5: Okay, I'm . . . there.

#72: In the sealed envelope is a zeroxed copy of a photograph which describes the general area. On the photograph is a smaller circle. Can you locate the target?

PAUSE

#19.5: I get an impression like its a . . . from the entryway to the large building, its . . . facing out from the door, its . . . about a . . 28 degree angle off the center, to the right. . about a . . about . . 1500 meters perhaps.

PAUSE

#72: I want you to go to that location and describe what you perceive.

PAUSE

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#19.5: Just a minute.

PAUSE

Its like a section of ground with bumps in it.  
And a . . . "V" shape plate - metal.

PAUSE

There's a . . . I don't know if its a trailer  
or a box shape . . . Its like elongated box  
shape connected to another box shape. . . in  
the form of an off-set "L".

PAUSE

There seems to be a . . . like an op. . . road  
goes aggressively further into the ground to  
a doorway or an entryway. That's to the left  
of the box shapes.

PAUSE

There's an elongated structure over that.  
I get steel girders and lights.

PAUSE

Very tall structure. Steel girders and lights.

PAUSE

#72: Reach out and touch the building.

#19.5: That would be those box shapes. Hard concrete,  
very thick.

PAUSE

Its like a nodual form or something on it.

PAUSE

There seems to be a lot of pumping equipment  
for some reason. Getting a dome shape - a lot  
of pumping equipment.

PAUSE

Pipes.

There's a nodual feel to this . . . structure,  
like a bump, bumpy feel.

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#19.5: The walls are slanted. No windows.

PAUSE

Get a real messy feeling about this area.  
I'm trying to . . . . I had some kind of  
feeling since the start of the session like  
it was a . . . it must be some kind of a  
disaster. Fire or something.

PAUSE

#72: Do you perceive any people in this building?

PAUSE

#19.5: Yes, but they're... they're not moving.  
They're like bodies.

I don't know if that's overlay or not, 'cause  
I keep thinking this is a disaster type . . .  
of area.

Getting an impression for enormous heat for  
some reason.

PAUSE

I see. . . things burned, but not burned. .  
I don't know how. . .can't get that out  
of my head. I see people on the periphial  
trying to get to the building but they can't.  
It's like there's an invisible . .cordoned  
off area.

People are wearing white suits. Some kind of  
jump suit type affair. Almost like a fire suit.

PAUSE

I can't seem to shake this . . . this disaster  
type feeling about the target.

PAUSE

I see heavy metal doors in this building. Moving  
around inside the building I see catwalks and heavy  
metal doors. Looks like twin tanks of some kind.  
Like poured concrete, steel reinforced tanks of  
water.

PAUSE

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#72: Why don't you go through one of the doors and tell me what you perceive.

PAUSE

#19.5: I see . . . see lab area. See a dust-free room.  
Its all tile. Things being moved around with machines. Manufactureing something. Very dangerous  
. . . something very dangerous being manufactured.

PAUSE

#72: Come out of the room and go to the ground floor which is above the tunnel leading down.

#19.5: Okay.

#72: And what is the description of that area.

#19.5: Its...

PAUSE

This would be a coordination point. Things are packaged here. It's like a temporary holding point. I see like pallets with .metal objects stacked. They have yellow bands. Painted yellow bands with inset screws with red inserts. There's a special key operated screw - it doesn't have the single slot, it's got like the hexagonal type key that's gotta fit. It's like a holding . . . . place for whatever these are.

#72: Describe for me what is on the pallet.

PAUSE

#19.5: Just a second.

PAUSE

They . . . They're rounded shapes. They're like . . like the size of . . . just a minute. Getting a lot of overlay. I keep wanting to turn these things into warheads but I'm not sure.

They're . . . They're not unlike that shape. they're about 15 inches across - diameter wise perhaps 2 feet long. Apparently stacked. I see

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"V" impression. . . like a . . . . . inverted, interconnected "X" which I can't describe, but . . . It kind of folds over to one side.

Its . seems to be some kind of artillery round or something - artillery shell. That's possibly overlay.

PAUSE

#72: Okay, I want you to leave this area. And now, go up in the building. . . go up in the building, one floor and tell me what you perceive.

PAUSE

#19.5: Lot of noise.

PAUSE

Must be a lot of talking or yelling. Many people . . . . . with . . . . . papers moving. . here and there. Probably some kind of engineering area. Drafting type equipment. Light machines, refine machines. Where they do mock-up type work. Sign type work.

#72: Are there more than one room on this floor?

#19.5: Big bay. I don't get any multiple rooms. Very large bay type area.

PAUSE

#72: Okay, I'd like you to move to the next floor and tell me what you perceive.

PAUSE

#19.5: This is split into a two part area. You know, like a front area that's . . . administrative, secretarial type workers. . . open area, some smaller, cubical type areas. I have a control area - its got a guard. Couple guards as a matter of fact; they're controlling a door to a hallway.

#72: Why don't you go through that door and tell me what you see.

PAUSE

#19.5: Again, split into two portions. I see . . . . . lab type areas left of hallway. Right side of hallway appears to be office type areas. Stripped office areas. They're not plush - they're just functional. Very . . . . .

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#19.5: Its . . . stern, like office areas. There are no adornments on the walls or . . . Maps on some walls, but . . . Lab area. Lot of test equipment, electronics.

PAUSE

#72: Are there people in the lab?

PAUSE

#19.5: Very few. Four maximum. Maybe five.

PAUSE

#72: What language do you perceive that they speak?

#19.5: Just a minute.

PAUSE

I get a mix. I got a . . . . .

PAUSE

Just a minute. . . . . One of the languages is . . . I get the idea they're all conversing in a single common language, that being French. I think they're all conversing in French. But the native language here is . . . is Slavic origin. Two of the five. . . are not Slavic though, they're from . . . like, . . . . . I don't know . . . . . speak a more guttural language - like a harsher. . . Possibly a middle-eastern dialect. Common language spoken is French though.

PAUSE

I just get a strong impression of French, I don't know why. Its not native language. Its what they're speaking. Expertise is French.

#72: Are there any females in the group?

PAUSE

#19.5: No impression of females here . . . . . at all. Clearly can say no females in this lab. Had an impression of females in the office area but not in the lab.

#72: Okay. I would now like you to rise to the next floor up and tell me what you perceive.

PAUSE

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19.5: Don't perceive a next floor.

PAUSE

A flash impression of a classroom like area, but I don't think that's the next floor. I don't think . . . . . that I'm getting another floor.

#72: All right. I would like you to return to the ground floor . .

#19.5: I see a section of floor over a tunnel.

#72: Proceed down the tunnel.

PAUSE

#19.5: Okay.

PAUSE

#72: At the end of the tunnel what is between it - between the tunnel and the area underground?

#19.5: Cement

PAUSE

Get a . . . . . feel like a zig zag affect - heavy. . . granite block zig zag and then I get a elevator. I don't get a direct connection of tunnel to area. I get an elevator to area.

#72: Does the elevator go under the ground across, or does it go down?

PAUSE

#19.5: Its down perhaps. . .

#72: Why don't you . . .

#19.5: Forty feet. This elevator is huge. Its apparently got a capacity for . . . . . small vehicles.

PAUSE

#72: Is it longer than wider?

#19.5: No. Its wider. . . .The largest widest. And then the other two portions in height and width are about the same. I'm sorry, height and depth are equal.

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#72: Go down the elevator shaft to the bottom and tell me what you perceive.

PAUSE

#19.5: See . . . . a . . . . like a . . . . . very thick, colony of roof supports. All the walls are white. Made of rock or soil. Ceiling is very high, 23-25 feet. Looks like large. . . . . like a large underground parking area like . . . . . affect. It's the same feeling. See one section is some form of assembly area.

See a tremendous amount of storage to the rear right. They've packed in all these pallets. I get an impression of . . . . Ah, just a minute.

PAUSE

Again, I'm getting this strange feeling of disaster. Its . . almost like this is a real severe hazard area.

Let me work on this just a minute.

PAUSE

Sort of like if . . . . . you strolled through a room with one-five-five rounds stacked everywhere. It doesn't hold a candle to the hazard of strolling through this room. Something extremely potent about this . . . . . storage area. I don't . . . . . Its almost like . . . . . this little voice keeps telling me . . . this is not diluted, this is full strength. I don't know how to explain that feeling. A gut feeling.

PAUSE

I'm starting to lose this target.

#72: Okay. In this large area . . storage area, what do you perceive in this area. What is stored?

PAUSE

#19.5: My first inclination was to say some form of tactical nuclear type weapon, but that's not true. It's more of a chemical type weapon. Have a . . strong impression of many tanks, sealed areas, vault like doors. - in this is a whole conglomeration like a manufacturing area for some chemical or biological type weapon.

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#72: Okay. What I would like you to do now is go back to the elevator and come up to the ground floor.

PAUSE

#19.5: Okay.

#72: Go out the door towards where the people were standing looking at the building.

#19.5: Okay.

#72: Look back at the building and what do you perceive?

PAUSE

#19.5: I perceive this . . . . like an appendage coming out of the building. It looks like pipes going off into the ground. It looks like legs holding this appendage up. Face the building. . . . .

PAUSE

I'm getting like a flipping action in time.

PAUSE

Its like one second the building's complete and the next second its under construction or exposed on one side. I'm getting that steel girder and like that exposed girder feeling again.

#72: As you are looking at the building, which side appears to be exposed?

#19.5: Left. Left side.

PAUSE

See something white on the ground too. Like . . . get the impression there's people on the left putting the sand on the ground, a layer of something on the ground.

PAUSE

It went away. I don't know what that was.

#72: As you were standing outside at the face of the building, turn away from the building and tell me what you perceive.

PAUSE

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#19.5: An impression of a light industrial area . . . intermixed with residencies, all deserted. Its got a ghost town image. I got an impression of a ghost town.

PAUSE

I don't know . . . I'm just . . . I'm losing the target now.

#72: Okay. One final thing. Rise up above the building and look behind the building and what do you perceive.

PAUSE

#19.5: It looks like a white half-moon shape with radians running out from it. Its a big pattern on the ground. It looks like the Japanese symbol for sun. Just this half-moon shape with radians . . . lines or rods or something going off.

PAUSE

#72: All right. I want you now to come back to ground level away from the building.

#19.5: Yeah.

#72: I want you now to turn to today, at Fort Meade, Maryland . . . . at this present time.

#19.5: Okay.

#72: I want you to relax . . . . relax . . . . start to move your fingers, start to wiggle your toes. Take a deep breath.

PAUSE

#19.5: I think we ought to put the tape on hold.

#72: Okay, relax, I'm going to put the tape on hold and turn it over.

PAUSE

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#19.5: Okay, I'm going to describe my drawings now. Page 1 is an overhead view. I got the impression at the start of the session that I had actually had zeroed in on the target but then was taken in the air as . . . just to make sure I got the target I guess. But I got the feeling I went back to the same building. This overhead view is of an access road, tunnel entrance with a label "A" next to it which corresponds to another drawing. Somewhere off to the right were trailer like blocks. The back was an above-ground appendage standing on legs and it had like two pipes going off to the side like going into the ground. The tunnel entrance was faced in concrete and was like an inverted "V". There's an additional building there - I don't know what that is. I'm not even sure its a building. Its just a square tall structure there.

#72: Tall structure?

#19.5: Yeah. Off to the left were other buildings. A whole bunch of bumps in the ground. . . going back. They were like knobs formed from dirt. They were very regular in pattern and they kind of went off into the distance. Get the feeling all the rest of the surrounding area was light industry. . . or industry of some kind.

Page 2 is the impression when I was asked to look for . . significant landmarks in the rear of the building. Its an impression of a half-moon shape, a pattern. And with the radia going out. The "X's" signify exposed girders. Now I'm not sure if this is a destructive or constructive pattern. You know, it could be when the building was under construction or what not and the half-moon could be some form of excavation or something.

#72: Is the half-moon visible from the air, or is it . . . .

#19.5: I . . I sense that its visible from the air, but its possible that that's just a . . an effect pattern from whatever happened here. If there was a disaster here this just might be the pattern of effect and how it radiated out from the building. Sometimes in remote viewing you get the pattern of effect but its not visible to the naked eye.

#72: Okay.

#19.5: That's just a perception.

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#19.5: Page 3 is the entrance to the tunnel on the side of the large building and how I perceived it. And the unidentified tall structure to the left. I get a feeling that this structure also is not a solid. You know, its like you can see through parts of it. Or elements of it. I don't know why I say that - its just a perception. And that the large building to the right had four floors.

#72: Is there any indication of any sort of ventilation on something on the roof of that building?

#19.5: No. I'd hesitate to say that. Now. For some reason, when I look at this I also get a sense of a great many pumps, pipes, just this conglomerate of stuff -- but I don't know where to put it. Its just an impression I get when I look at this view on Page 3. So there might be a whole lot of clutter there that I'm not seeing.

Page 4 is a side cutaway view of . . ground level versus below level. And it shows the access road with an arrow going into the tunnel entrance and then the tunnel goes through like a zig zag pattern and accesses the elevator from the end. The elevator goes down a shaft and opens into the underground storage area. I also show the way the building appendage comes out of the back and stands on legs with pipes going into these humps in the ground. And then the pattern, the cutaway pattern of like humps going out. I don't know what those humps are. I get a . . . I'm not . . I couldn't clearly say if there was another access to this underground storage from the main building or not. But it seems reasonable. I just don't know where it is. I didn't see one.

#72: Okay.

#19.5: Page 5 is a top view of that same area with the tunnel entrance depicted the way the tunnel zig zags. Its sort of like a . . protective blast wall or something, I guess. It zig zags around and enters the end of the elevator and the elevator goes up and down in the shaft to the underground area. And the underground area . . . I believe I said was in two parts - No. That was a floor of the building.

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#72: The underground area . . .

#19.5: Is in two parts. One's a storage area and one's like a light assembly area.

#72: Yeah. Storage to the rear.

#19.5: Yeah. And. . the two pipes going off in the humps in the ground and the appendage on the back of the building.

Page 6 is the perspective of what it looks like facing the area pallet storage in the underground storage area. This is like the support columns are numerous and they're extremely heavy. I get a feeling of . . I mean really . . really solid concrete, down here. And the white assembly's off to one side and then there's like this dark entryway down at the end and it goes into the second area and that's where they store all these pallets.

And then Page 7 is an example of what a load on the pallet looks like. Then there's these objects and - I don't even know if there's four to a pallet there might be more than that or less than that - but this is the impression I got in my mind's eye, was at the ends of these. . these like modular type devices and the ends are cut flat and recessed and the recesses are painted red. Real bright red and they have hexagonal inserts in the end where there's some form of hexagon key goes in there. And it's like this is some kind of a safety lock or something. And then right up the nose from these is a bright band of yellow. Now the entire device, except this outer ring, this recessed ring which is silver - the device is a dark color like a dark brown or earth color and then these bands of yellow, bright yellow. And, I don't know what the rest of this device looks like, you know. I kept wanting to make it an artillery shell, but I . . it just, for some reason I don't want to say artillery shell. I don't know what it is. Some form of fancy can or something.

#72: Um hm.

#19.5: And that's it for my drawings.

#72: Okay, let's go over a couple of the things that I've got noted here and see if you can give me a couple - some more explanation (not audible).

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#72: How about the dust-free room?

#19.5: Okay, just a . . .

#72: Small scale manufacture.

#19.5: I just got an impression of this area that was fairly small, very bright, you know like an excessive amount of lighting.

#72: Um hm.

#19.5: Everybody was wearing hoods with plexiglass plates. You know, like plastic wrappings on hands and feet. Its just immaculate area. And there was small objects on table tops that were being assembled. They're made of brass or brass colored type . . metal. And, they've got a form of coolant type tanks in there, that sort of thing. Some overhead lifts.

#72: You said it was a dangerous area.

#19.5: Yeah, I felt like this was a crucial area. You know, like easy place to make a mistake. That's all I got.

#72: Okay. When you went to . . in the main building on one of the upper floors you said there was a . . a guard area.

#19.5: Right. It seemed to be a . . well, the whole pl. . . I got a feeling like the whole place was guarded. But I got a feeling like there was an elite guard to this area. And . . . almost get like a lecture or classroom feeling to that area for some reason. . with an associate lab and some offices.

#72: Okay. The people spoke French as the common language.

#19.5: Yeah. I get a feeling like perhaps the . . the actual language would be something like . . I don't know Russian or Polish or something, some Slavic language. I got a feeling like that's the natural language for this area. But then as much as I wanted to say that that's the language being spoken here, I couldn't do it. And I kept trying to arrive at the native language or what was being spoken or used and I kept coming up with all kinds of nationalities - Middle Eastern, East German. . But, I always kept going back to the language, French. The language being spoken here is French.

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#19.5: I don't know if its for . . for ease of the kinds of subjects that they're using or talking about or . . . if its a conglomerate of a number of different people and the common language just happens to be French. I don't know. Just a feeling.

#72: Were all the people of the same appearance? Or dressed the same way?

#19.5: Well, they were all dressed in white lab coats and everything. But, if you mean from a physical characteristic standpoint . . .

#72: Yes.

#19.5: I don't know. I can't remember.

#72: Okay.

PAUSE

When we went down in the assembly area, down underground and the storage was in the rear and you said you felt like it was potent, full strength.

#19.5: Yeah. I get a feeling like this is something you could dilute in water. Not necessarily water - could be air, water. . sand. I just get a feeling like a little voice in the back of my head was saying, this is not one one millionth part per cubic foot . This is full strength. This is the real stuff. You know, this is the really potent, undiluted stuff. You know, I don't . . its hard to explain that feeling. Its like you could . . you could dilute it 100,000 times and its still very dangerous. But this is really the . . . this is the heavy stuff. I don't know how to explain that.

#72: Okay. Near the end you said it looked like a ghost town.

#19.5: Yeah. All I got was a . . .

#72: Physical destruction?

#19.5: No. No physical destruction. What I was looking at was empty buildings. And I don't. . you know, i . . .

#72: In the back of the building, is that where the raised . . . .

#19.5: No, this is standing in the front looking out

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#72: Okay.

#19.5: I get an impression like all this light industry in the area was empty. Like, I don't know if it was . . . you know, I couldn't say it was empty for a security reason, or a hazard reason. . . . Logically speaking, I could say that it was, but I can't do that.

#72: At that point in time. . .

#19.5: It was empty.

#72: It was empty; it didn't appear to be destroyed.

#19.5: No.

#72: Not physically damaged, just empty.

#19.5: Like abandoned.

#72: Okay.

#19.5: Now, that's different from my hazard feeling. I had a real hazardous feeling about this target. Like a disaster type feeling. But I don't want to associate that to the deserted buildings in the area. That's . . . clearly a different impression and I don't know how to explain that, but . . .

#72: Okay, I don't have anything else.

#19.5: I guess what I'm trying to say is I don't want this statement 'deserted or abandoned buildings' to be associated to the hazard or the disaster.

#72: They may or may not . . .

#19.5: They may or may not be associated to that. It might be just purely a security measure. . for a securing area. I just don't want to lock an analyst into that kind. Well, I'm starting to analyze myself to we'll leave it at that.

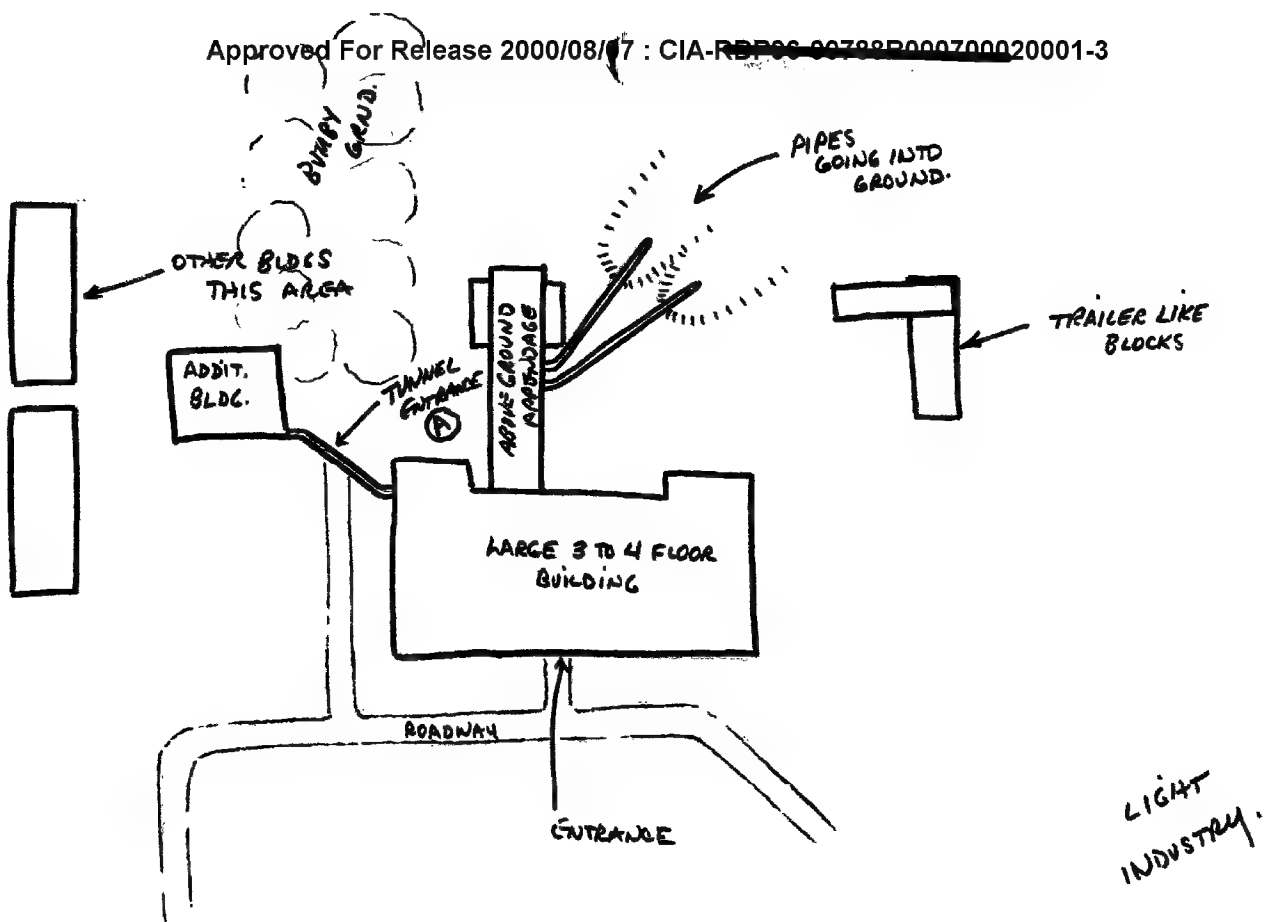
#72: Okay, I don't have anything else.

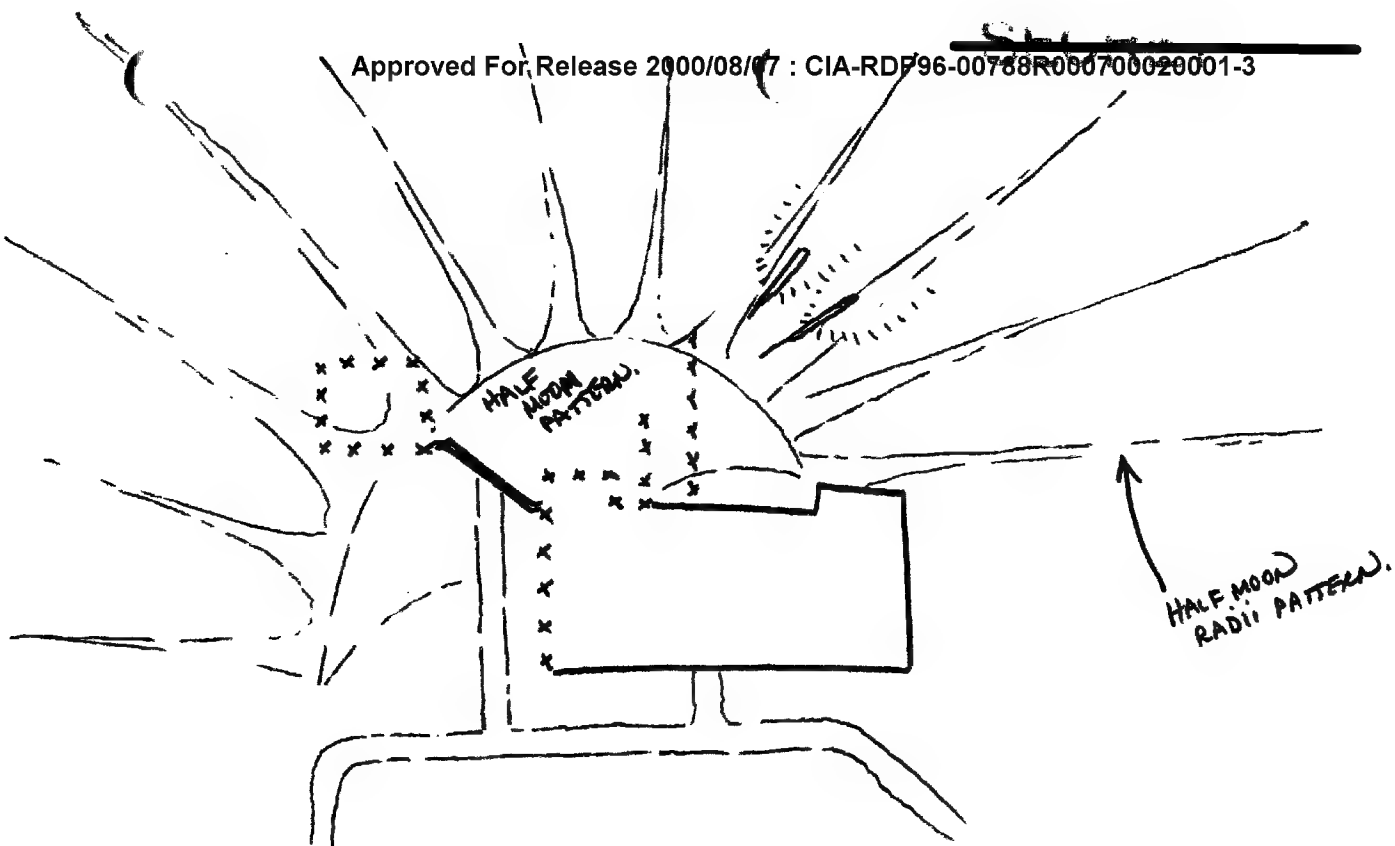
#15.9: I don't either.

#72: Let's wrap it up.

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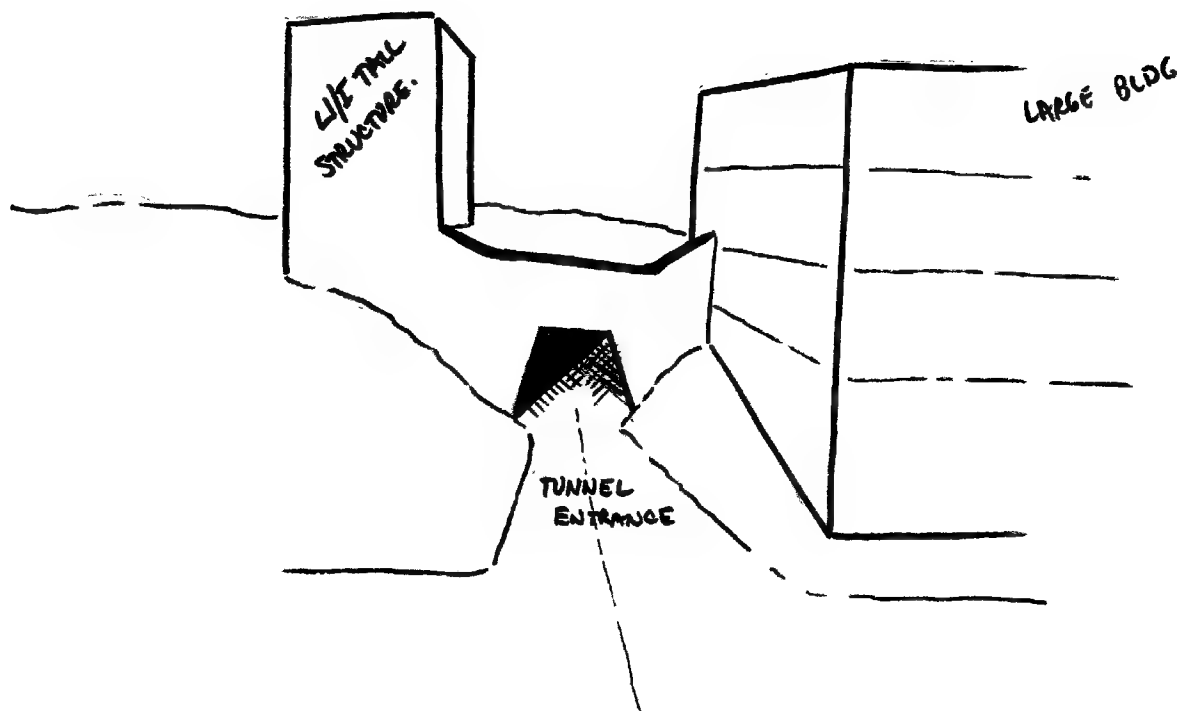




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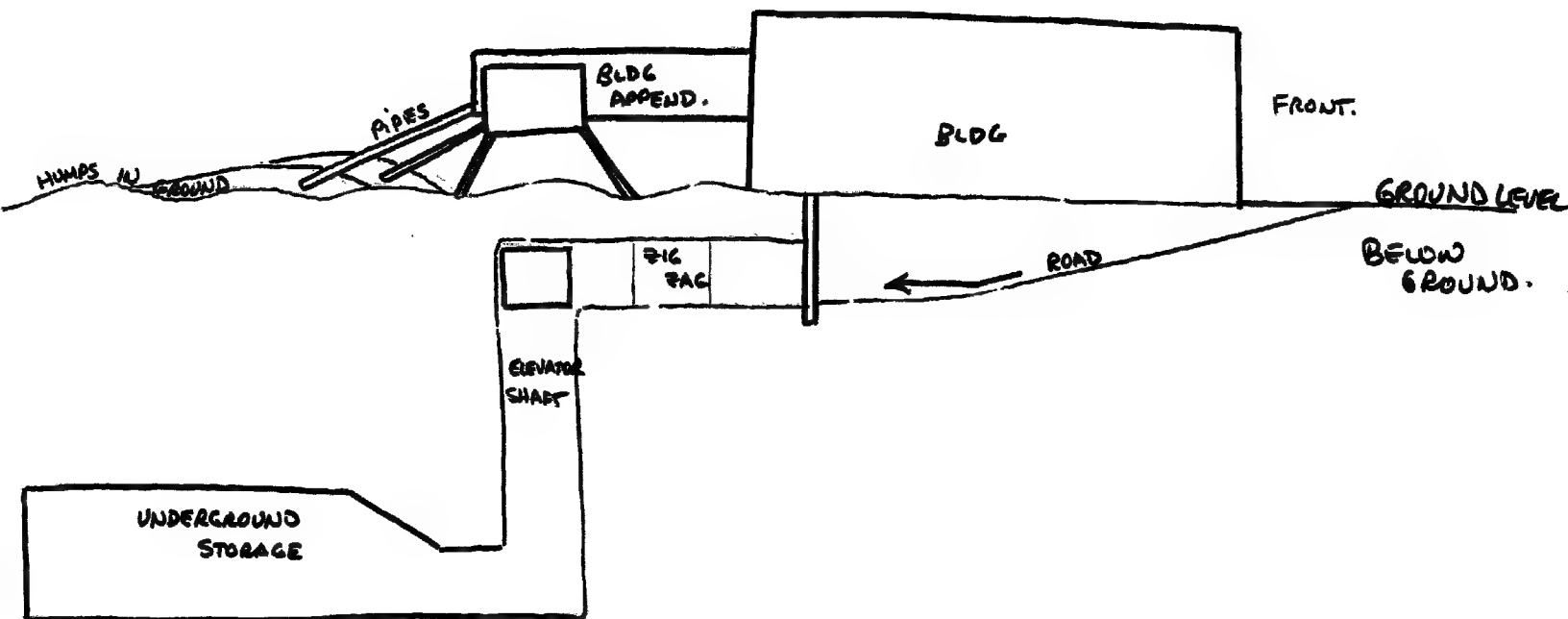


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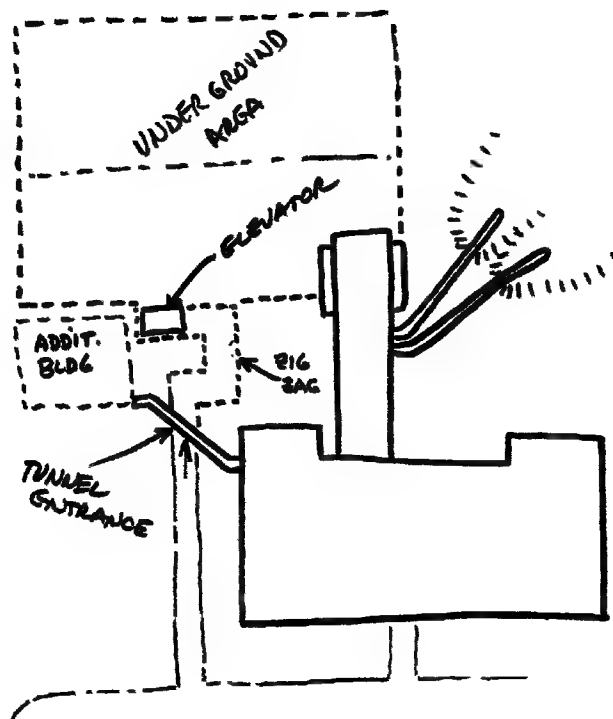


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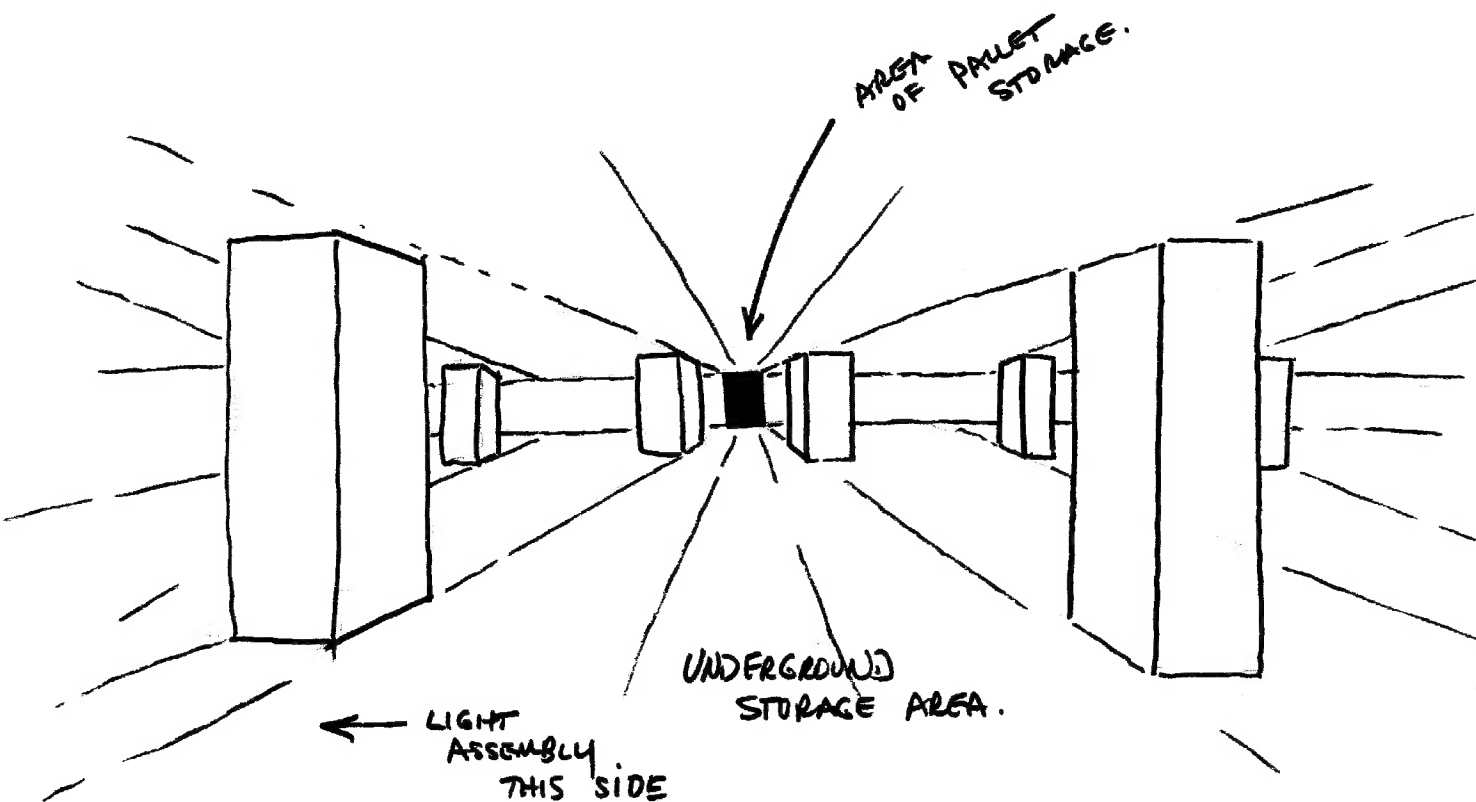
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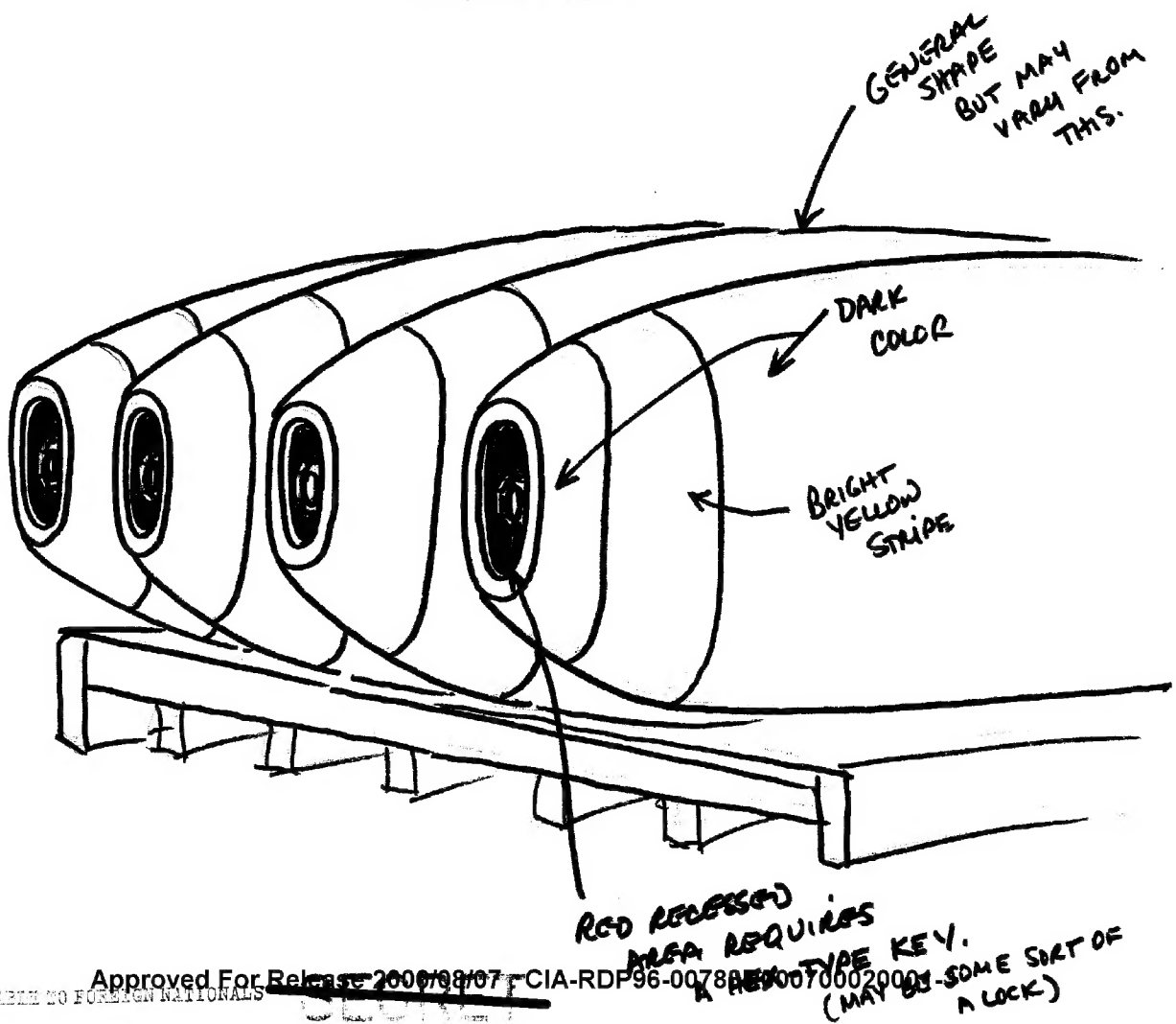
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**TAB**

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